



presents

SPECULUM MUSICAE

in a concert of works by

JACOB DRUCKMAN

PHILIPPE MANOURY

DAVID SANFORD

MARIO DAVIDOVSKY

SALVATORE SCIARRINO

and

FRANCO DONATONI

Friday, February 22, 2008

8:00 p.m.

Lillian H. Duncan Recital Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

Glint (1995) Jacob Druckman
(1928-1996)
for clarinet, violin, and piano

Marimba duo from Philippe Manoury
(b. 1952)
Le Livre des Claviers (1988; revised 1992)

Dogma 74 (2002) David Sanford
(b. 1963)
for viola, cello, flute, clarinet, and piano
I. Brick Alley Coke
II. Turner's Market
III. 20th Street Cafeteria

INTERMISSION

Synchronisms No. 12 (2006) Mario Davidovsky
(b. 1934)
for clarinet and electronic sounds

Centauro Marino (1984) Salvatore Sciarrino
(b. 1947)
for violin, viola, cello, clarinet, and piano

Arpège (1986) Franco Donatoni
(1927-2000)
for violin, cello, flute, clarinet,
piano, and percussion

SPECULUM MUSICAE

Curtis Macomber, violin
Maureen Gallagher, viola
Chris Finckel, cello
Jennifer Grim, flute
Allen Blustine, clarinet
Aleck Karis, piano
Jared Soldiviero, percussion
James Baker, conductor and percussion

The reverberative acoustics of Duncan Recital Hall magnify the slightest sound made by the audience. Your care and courtesy will be appreciated. The taking of photographs and use of recording equipment are prohibited.

PROGRAM NOTES

Glint Jacob Druckman

Glint springs from nocturnal imagery, not peaceful dark, but rather night that is charged and expectant. The work is colored by a five-note "ohrwurm" ("ear-worm": a tune that keeps insisting itself on one's mind) received from a work by my great colleague and dear friend Toru Takemitsu. I hope he will forgive the five notes and see my theft as the tribute it is.

Glint was commissioned by the Verdehr Trio, the Michigan Committee for the United Nations at 50, and Michigan State University. The Verdehr Trio premiered the work at Weill Recital Hall in October 1995.

— Note by the composer

JACOB DRUCKMAN studied at The Juilliard School with Bernard Wagenaar, Vincent Persichetti, and Peter Mennin, and with Aaron Copland at Tanglewood. He devoted himself to the exploration of sound and color, both instrumental and electronic and was noted for his ingenious and cogent formal designs, as in the interwoven structures of *String Quartet No. 3*. His orchestral works included commissions from the New York Philharmonic, Chicago Symphony, Baltimore Symphony, and Radio France. As the New York Philharmonic's composer-in-residence (1982-85) he explored the emerging New Romanticism in the programming of three controversial and influential Horizons festivals. A noted teacher at Juilliard, Bard College, Tanglewood, and Yale University, his *Windows*, a 1972 work for orchestra, earned him the Pulitzer Prize.

Marimba duo from *Le Livre des Claviers* Philippe Manoury

PHILIPPE MANOURY is internationally recognized as the leading proponent of music for performers and live electronics. This work began at IRCAM, where he was an invited researcher from 1980. After two monumental works for mixed forces (the 70-minute *Zeitlauf* for chorus, ensemble, synthesizers, and tape (1982), and the 65-minute *Aleph* for voices and orchestra (1985)), commissioned by the Council of Europe, he turned his attention to the interface between performer and computer in a series of major works including *Jupiter* for flute and live electronics (1987), *Pluton* for piano and live electronics (1988), *La Partition du ciel et de l'enfer* for large ensemble and live electronics (1989), *Neptune* for percussion and live electronics (1991) and *En écho* for soprano and live electronics (1993-4). He worked on all of these pieces with Miller Puckette, the developer of MaxMSP; much of the technology widely used today for score following and the real-time treatment of sound was developed for these pieces. In 1997 his opera *60e Parallèle* for voices, large orchestra, and electronic sounds, was premiered at the Théâtre du Châtelet. Manoury is also highly regarded both for his teaching and for his writings on the aesthetics of performer-computer interaction.

Dogma 74 David Sanford

Dogma 74 was commissioned by the Empyrean Ensemble at the University of California (Davis) for the opening of the Mondavi Center for the Performing Arts in October 2002, and was written for that ensemble with great thanks to its directors Yu-Hui Chang and Laurie San Martin, and to its founder Ross Bauer. The piece was initially inspired by the anti-cosmetic ideals of the *Dogma 95* film directors' manifesto, but ultimately fails to live up to the musical equivalents of most (if not all) of the group's tenets.

The work is a reminiscence of three insignificant but nevertheless inspiring memories from 1974-75 and is dedicated to my brother Jay (Joseph Sanford III) who played a very large part in all three memories.

I. ("Brick Alley Coke") As part of a Cub Scouts outing in Pittsburgh, the troop had lunch at a downtown McDonalds. A few scouts and I were excused to use a nearby alley to relieve ourselves; the alley featured a large faded "Coke" sign painted on one of the three surrounding walls.

II. ("Turner's Market") My brother and I occasionally rode our bicycles on an excursion that would take us up a large hill to what seemed like a Utopian neighborhood. We'd stop at Turner's Market and purchase comic books, basketball trading cards, and assorted junk food, then partake of these treasures in a small nearby park before descending – without using the brakes – back to our own neighborhood.

III. ("20th Street Cafeteria") After moving to Colorado Springs, Jay invited me to a rehearsal of the West Junior High stage band in which he played third trombone. The band, directed at the time by William McMosely – one of the most charismatic, and at the same time frightening, human beings I've ever met – rehearsed in the school's cafeteria, which for me would become the setting for the standard irritations of adolescence over the next three years. But on my initial visit that evening the band was practicing an up-tempo number called **Barn Burner** (I've since forgotten the composer), and they may as well have been the Count Basie band. It was my first experience with live jazz, and it was that transcendent.

– Note by the composer

DAVID SANFORD has won many awards and honors, including a BMI Student Composer Award, a Koussevitzky Commission, and a Guggenheim Fellowship, which enabled him to take a year off to focus exclusively on composing during graduate school. Recently, Sanford won the Samuel Barber Rome Prize Fellowship, allowing him to stay at the American Academy in Rome for eleven months with a group of 25 to 30 scholars in other areas of the humanities. One of the referees for his work wrote: "David Sanford is the real thing, a composer in the American tradition of brash, open-eared exploration; no material is too exalted or too debased for him to transform into his living art." Sanford's works have been performed by the Chamber Society of Lincoln Center, the San Francisco Contemporary Music Players, the Chicago Symphony Chamber Players, the Detroit Symphony Orchestra, the Harlem Festival Orchestra, cellist Matt Haimovitz, the Corvini e Iodice Roma Jazz Ensemble, the Meridian Arts Ensemble, Speculum Musicae, the Empyrean Ensemble at the University of California (Davis), Mount Holyoke faculty members Linda Laderach, Adrienne Greenbaum, and Larry Schipull, and dozens of other groups and performers. In addition, he has conducted performances of his own works at Monadnock Music, New England Conservatory, the Knitting Factory, and the Five Colleges New Music Festival, and leads his own big band, the Pittsburgh Collective. He is a member of the faculty of Mount Holyoke College.

Synchronisms No. 12 Mario Davidovsky

During the "Sixties," I mentioned to Allen Blustine, a good friend of mine, my desire to write for him a new **Synchronisms**. When I recently retired from Harvard, the composer, Eric Chaselow, took upon himself the task of getting other ex-students of mine to commission the piece which was by then almost forty years overdue. I was pleased and honored when SEAMUS (Society for Electro-Acoustic Music in the United States) took over the project.

I completed the clarinet piece at Rice University, assisted by Kurt Stallmann, the Director of REMLABS, the computer music studio.

The difference between this **Synchronisms** and the previous ones is that all the "electronic" sounds were originated by sampling different sounds from the clarinet and subjecting them to processes of additive synthesis and editing via the dazzling technology available today. I very much wanted to write a concise virtuoso piece with a celebratory mood to honor, through one of its members, the exceptional accomplishments and contributions of Speculum Musicae to our artistic world.

– Note by the composer

Born in 1934 in Médanos, Buenos Aires, Mario Davidovsky began his musical studies at the age of seven, continued his education at the Collegium Musicum, and graduated from the Bartolomé Mitre School in Buenos Aires in 1952. He is a member of the American Academy of Arts and Letters, director of the Koussevitzky Foundation at the Library of Congress, director of the Fromm Foundation at Harvard University, director of C.R.I., and founder and vice president of the Robert

Miller Fund for Music. Fellowships have included the Koussevitzky Foundation Fellowship, the Williams Foundation Fellowship, the Guggenheim Foundation Fellowship, the Rockefeller Foundation Fellowship, and the Walter Channing Cabot Fellowship. Davidovsky has received a Pulitzer Prize and awards from the Association Wagneriana, the Asociación Amigos de la Música, BMI, Brandeis University, and the National Institute of Arts. Davidovsky has received numerous commissions, including those from the Fromm Foundation, the Juilliard String Quartet, the Koussevitzky Foundation, Yale University, the New York Chamber Soloists, the Philadelphia Orchestra, Speculum Musicae, the San Francisco Symphony, MIT, the Naumburg Foundation, the Emerson Quartet, the New Music Consort, Orpheus Chamber Orchestra, and others. Davidovsky is the Fanny P. Mason Professor of Music, Emeritus, at Harvard University. He is the former Director of the Columbia/Princeton Electronic Music Center and MacDowell Professor of Music at Columbia University. He has served for twenty-nine years as the Director of the Composers' Conference at Wellesley. He has held visiting professorships at the University of Michigan, Yale University, City University, the Di Tella Institute (Argentina), the Manhattan School of Music, and the University of Pennsylvania.

***Centauro Marino* Salvatore Sciarrino**

In his youth, Salvatore Sciarrino was attracted to the visual arts, but began experimenting with music in his twelfth year. Though he had some lessons from Antonino Titone and Turi Belfiore, he is primarily self-taught as a composer. In 1969 he moved to Rome, where he attended Franco Evangelisti's course in electronic music at the Accademia di Santa Cecilia. In 1977, Sciarrino moved to Milan, where he taught at the conservatory until 1982. By this time his compositional career had expanded to the point where he could withdraw from teaching, and he moved to Città di Castello in Umbria, where he has resided ever since. He nevertheless has continued to teach sporadically in Florence and Bologna, as well as in Città di Castello.

Sciarrino compositions can be distant, melancholic, ironic, and cruel. He likes to refer to the "demon of noon," against which Saint Peter warns us, i.e., the instant of maximum light, when the world appears without shadows, when the "excess of reality" makes us doubt our existence and our reason. If Sciarrino's music can be called "contemplative," it is in line with this image of motionless, trembling noon, crushed by light. The sounds of nature appear on and vanish from the stage — rubbing sounds, waves, the debris of sea shells or melodies carried by the wind, beach pebbles, crickets... sounds that his music imitates and distorts with an acute sense of artifice. Sciarrino then speaks of "musical ecology." When friend Nature withdraws, he contemplates the infinitesimal movements of matter — fluids, lightning, and viscosities — which he depicts like a secret tragedy, with nervousness and self-control. Finally, when everything — nature and matter — has fallen silent, when the "exploration of white" (the title of one of his pieces) becomes more insistent, the troubling music of the body — the heart rate and palpitation of the veins that are our true silence — comes to the fore.

Sciarrino says of his music: "It can be elegant and delicate through its dynamics, but it is never 'pretty': its 'prettiness' results from some secondary aspects, from the fact that it is more piano than normal music, and to those who are used to modern life, to discotheques, it may seem like an ant on an elephant's back. I see it more like a volcanic eruption seen from afar."

***Arpège* Franco Donatoni**

Franco Donatoni is considered among the most prominent of Italian composers of his generation, which includes contemporaries Berio, Nono, and Scelsi. He spent his entire career almost exclusively in Italy, studying with composers Desderi, Liviabella, and Pizzetti in Milan, Bologna, and Rome, and teaching at conservatories in Bologna, Turin, Milan, and Siena. His music went through several periods of development: in the 1950s he came under the influence of Boulez and Stockhausen in Germany and Bruno Maderna in Italy, which led to a turn to strict serial techniques. Beginning in the 1960s, the introduction of chance procedures and the influence of John Cage can be seen in such works as *For Grilly* "improv-

visazione per sette" for seven performers. In the mid-1960s and mid-1970s he underwent two periods of compositional crisis where he wrote nothing for over a year; the first, which was broken in 1966 by the composition of *Etwas ruhiger im Ausdruck* for quintet (flute, clarinet, violin, cello, and piano), led him to destroy and denounce much of his earlier music. The music from his late period, from 1980 until his death in 2000, is marked by driving rhythms and the extended development of terse compositional materials, sometimes using the same melodic fragments in multiple works.

Arpège, a study in virtuosity, is representative of his late period, with several sections of varying length connected compositionally by short motivic cells that are developed over the course of the piece. The work is twelve to thirteen minutes in length.

— Note by Nicholas Photinos

SPECULUM MUSICAE

For almost thirty-five years, *Speculum Musicae* has been internationally recognized for its immaculately prepared and passionately rendered performances of the music of our time. Since its formation in 1970, *Speculum* has maintained its position as the nation's preeminent contemporary chamber ensemble. They have been called "New York's most important New Music group" by the *Boston Globe*. The years have in no way diminished their commitment; their tribute to Elliott Carter during the 2000 season was cited by the *New York Times* as one of that year's ten best concerts. The group is comprised of twelve of the most gifted musicians on the New York scene, working together in a democratic, musician-run organization. Over the years, these artists have developed an unequalled rapport and ensemble sound. Their artistry, combined with a deep and lasting commitment to new music, has made them important proponents in the development of the contemporary repertoire. In turn, these players have benefited from extensive collaboration and interaction with the composers whose works they present to the public. *Speculum Musicae* has been in residence at leading universities including Harvard and Brandeis as well as Rice and has performed at numerous festivals, including the Bath (England) Festival, Festival Geneva, and Warsaw Autumn. In 2003 they represented New York City at the Venice Biennale. They have recorded for Elektra Nonesuch, CRI, New World, Columbia Masterworks, and Bridge Records. *Speculum Musicae*'s original purpose remains its central objective: to work together as performing musicians to bring new pieces of music to life in concert and on recordings, and also, after more than three and a half decades, to work with young performers to pass on to them the extraordinarily rich repertoire and tradition that the group has helped form.

UPCOMING SYZYGY CONCERT

Tuesday, April 1

8:00 p.m., Duncan Recital Hall

Sydney Hodkinson, guest composer

Program

Sydney Hodkinson - **Drawings, Set No. 13** (six miniatures for two violas) (2006)

Richard Lavenda - **Piano Trio** (2006, Premiere)

Gabriela Lena Frank - **Danza Peruana** (for two flutes, two alto flutes, and two percussionists) (2006, Premiere)

Kurt Stallmann - **Together Connected** (for cello and piano) (2007, Premiere)

Sydney Hodkinson - **Rogatio Gravis** (for clarinet, violin, and cello) (2003)

Performers include, among others, Leone Buyse, flute and alto flute;

Michael Webster, clarinet; Kenneth Goldsmith, violin; James Dunham, viola;

Ivo-Jan van der Werff, viola; Norman Fischer, cello; and Jeanne Kierman, piano.

